

INDEX

1. AT THE END OF ART EVERYONE IS AN ARTIST.....	page 4
2a. ATTITUDE AS METHOD—a business model.....	page 6
2b. NOT AN ARTIST/NOT MAKING ART.....	page 8
2c. CHOOSING NOT TO CHOOSE.....	page 9
2d. NON ARTISTS VS. PUBLIC OPINION.....	page 10
3. CONCLUSION.....	page 13
4. APPENDIX Transcript and stills from the video HOW TO BECOME A NON ARTIST by Ane Hjort Guttu, 2007.....	page 14
BIBLIOGRAPHY.....	page 27



"Art or the artist is per definition pretentious. It pretends to be something else than what it appears to be. So literally that means it's pretentious."

In conversation with a friend about my thesis, Barcelona, 2014



# INTRODUCTION

The first time I saw Martin Creed was in a Youtube video of a lecture that he gave in the Camberwell College of Arts in 2014. He seemed to me someone who just does things randomly; not really knowing why and what for.

Creed, for example, stated not having the intention or ambition of making art. While I was watching this video, I opened a second tab and found his profile on Wikipedia. I found an impressive list of past shows and won prizes, amongst which the Turner prize in 2001.

As I was reading, I started to doubt my first impression. The image of a man who seemed unsure, insecure and doubtful started to turn into a well-considered concept: an artist that deliberately chooses not to choose.

I stumbled upon the following in The Guardian:

Creed makes me think of a really sociable philosopher. He tries to be precise in his definitions, but, when my recorder fails, he doesn't mind: "Write what you remember. Just don't make my quotes sound as though I'm certain."

"I don't know what art is," and "I wouldn't call myself an artist", are probably the most famous lines Martin Creed has ever said. And just as Duchamp and his Ready-mades, Creed revolutionized looking at "art".

What Creed tries to do is to make as few decisions as possible. Or at least, so he claims. He chooses not to choose. But not choosing at all would leave us with nothing, just with ideas in our mind. Isn't it also a decision not to choose? A decision of avoidance...

In his retrospective at the Hayward gallery, he displayed a crumpled sheet of A4 paper (a 1994 Creed provocation). On it, someone from the gallery had placed a sticky note that warningly states ART WORK! – for passing cleaners. Creed does not draw a line between art and life. He says: "Anything is art that is used as art by people."

Creed leaves it up to the public to decide whether his work is art, he says. This reminds me of an interview with Roman Signer, which I cannot find back anymore. The interviewer asked: "When did you understand that what you were doing was art?" Roman Signer responds: "Only after people said: This is art."

Signer did not choose to make art; he had grown into it. However, he is not avoiding the words 'art' and 'artist' like Creed and others do.

I wonder whether it is possible not to make any decisions. Whatever you "not" decide on to paint. When you do not make the decision to pick up a brush, there will never be a painting.

Carrie Scott: You sort of removed yourself from the making and you say: here's a brush I'm gonna use that brush, here's another brush I'm gonna use that brush. So not everything is totally on the surface, right? Or actually is it?

Martin Creed: erm... you mean because of the thought process... that went to it erm... well that's true...(Silence)... and erm... I suppose it's I never... and I feel like well that makes me think why I try to get on writing songs. Because of



and trying to use words as well to try combining words... pictures or words with music... and erm... kinda get through a process of thoughts. A song might be a process of thoughts you know, Combined with a distinct rhythm...<sup>1</sup>

I also wonder to what extent we can rely on the media that write about artists who claim not to make any choices and do not give answers or avoid questions from the start. An example is the artist Andy Warhol who toyed around with the form of the interview by reversing the roles of the interviewer and interviewee. A comment about interviewers in Warhol's book from 1975, *The philosophy of Andy Warhol*, provides one explanation for such behavior: "I've found that almost all interviews are preordained," he explained. "They know what they want to write about you and they know what they think about you before they ever talk to you, so they're just looking... to back up what they've already decided they're going to say."<sup>2</sup>

At other times, Warhol called for special attention to the collaborative quality of interviews. "Any statement in an interview is... the collaborative product of interviewer and interviewee, not a spontaneous remark... The interview is a rhetorical form which most essential quality is its collaborative origin".<sup>3</sup>

I'll get back to Warhol later...

I have tried to concentrate my research on a small number of artists to allow a fundamental understanding of the way they move.

By using text extracted from mainly videos where the artists themselves talk, and interviews that were most undoubtedly edited or quotes extracted from any other reliable media source, I aimed for a most faithful portrait of the artist. (Even though these artists are known for playing games and/or being ultimate tricksters.)

I avoided nuances or opinions such as mediations of for example art critics, art historians or other trained interviewers, as they might affect the validity or faithfulness of this thesis. The only instances where I use such comments are where I explicitly made use of them, like Youtube comments, etc.

I was lucky enough to find the book *I'll Be Your Mirror* by Kenneth Goldsmith which is a collection of 37 interviews that Goldsmith has checked and filtered. He only used original material, which he did not edit. The introductions describe the background of the scene, which puts everything in perspective. He worked together with the original interviewers to get the portrait of Warhol as precise as possible and gained a strong sense of his interiority.

In the case of Maurizio Cattelan, I mainly focused on his monograph in which he is interviewed by several people. Cattelan did not often attend stand-ins on openings and interviews so there has been little information coming directly from him. Or at least we are never sure.

Marcel Duchamp and Calvin Tomkins had a long relationship, which contributes to the believability of the interviews written in *The Afternoon Interviews* and *Duchamp: A biography*.

1. Excerpt from video, In your face, Interviewer Carrie Scott asks Turner Prize winner Martin Creed what is the point of it all, at Miami Beach EDITION hotel, December 2014.

2. The philosophy of Andy Warhol (From A to B and Back Again) (San diego Harcourt Brace Jovanovich, 1975), p. 78.

3. Paul C. Doherty, The rhetoric of the public interview", February 1969.





Through the form of interviews something else than just information can (hopefully) be picked up on too; some kind of sincerity or truth. Or an actual conversation where some questions might have led to another and gained this bit of extra information that nobody yet knew about the artist, which then brings new insights on his artisthood.

The interview is a collaboration between the interviewer and the artist, in which the artists in these cases made use of the situation in order to get his ideas through, not the ones from the interviewer.

By the use of different fonts and sizes for my own writings and the various quotes of different artists, I intended to create a dynamic storyline and overall more clarity. I added a transcript with stills from Ana Hjort Guttu's video *How to become a non artist* which plays with the thought of ordinary things becoming art. The work goes very well with the thoughts I have on art so I decided to include this as an appendix.

## 1. AT THE END OF ART EVERYONE IS AN ARTIST

Some are afraid that artisthood will disappear. The special abilities the artist once had have become less and less important for the 21<sup>st</sup> century artist. Dirk Lauwaert, co-author of *The Myth of Artisthood* with Camiel van Winkel, describes how, in his opinion, artisthood is not just a profession. It is undefined. He acknowledges the fact that artisthood is a myth, but regrets its unmasking.<sup>4</sup>

Van Winkel divided artisthood in three conceptions in his book *The Myth of Artisthood*.<sup>5</sup> The first is the romantic conception of art that, in essence, still holds true today. According to this model, the artist and his work are indistinguishable. The work of art functions as a direct reflection of the soul of its maker. The romantic model of art is honest, open and universal.

In modernist artisthood, art is a separate, autonomous domain with its own rules. The autonomy is an exile—an exile that is necessary, but by definition temporary. The artist is a self-aware and independent individual and critical towards society and the world.

The third component *The Myth of Artisthood* mentions dates back to the classical Beaux-Arts model. This includes old, not to say archaic, notions such as mastery and *métier*. Artistic practice is seen as a school, a process of learning and growth in which the focus is not on personal inspirations but on following the example of historical masters. The artist is not a dreamer but a craftsman.

"Jeder Mensch ist ein Künstler."<sup>6</sup>

Life and artisthood have become intertwined nowadays. Camiel van Winkel (2007) describes in his essay this new kind of artist who is no longer interested in making art as we know it. He or she does not

4. Camiel van Winkel, *The Myth of the Artisthood*, Amsterdam 20082 (2007), (And edition for Fonds voor beeldende kunsten, vormgeving en bouwkunst, Essay 002) p.78.

5. *Van Winkel 2007* (see note 4), pp. 81-88.

6. Joseph Beuys, November 20, 1986.



necessarily suffer anymore. Van Winkel uses the term “post-artist”,<sup>7</sup> a term he borrowed from art historian Nicolas Bourriaud, to name this new genre.

The post-artist’s work is a non-autonomous work. He creates work that is part of him and his life. The post-artist does not care for tradition, professed qualities nor ambitions. He is detached from the earlier models. He no longer has any interest in Beaux-Arts nor modern nor romantic art.

Martin Creed: Well erm... the erm... whole life... I would not distinguish life and work. I would not distinguish what I did like... what I do now from when I was having a coffee earlier this morning... from when I’m doing a painting, you know...<sup>8</sup>

The *post-artist* has introduced the *end of art*, by saying that that moment has been suspended quite a few times from Hegel’s and Danto’s perspectives. Others, like Donald Kuspit, have said it had already passed.

Taking all these opinions into consideration, I have come to the conclusion that the post artist is a concept of all times. Marcel Duchamp can be seen as a forerunner for this genre. Duchamp put the whole concept of art up for discussion and the standards which art had to meet were questioned. In the 60s, performance artists like Allan Kaprow and the Fluxus movement started to make interdisciplinary art that made a cross over between life and art. Then DADA did exactly that and now there are artists like Damien Hirst, Martin Creed, Jeff Koons, etc.

The post-artist raises no ambitions to change the contemporary art world. Therefore, he can’t be regarded as avant-garde. He pushes the boundaries, both between life and art and between different disciplines. Typically, the post-artist uses existing imagery as the basis for new works of art.

Allan Kaprow (August 23, 1927–April 5, 2006) was an American painter, assemblagist and a pioneer in establishing the concepts of performance art describes two types in his writings on the postartist although he calls it the *un-artist*. (ART-like ART) and (LIFE-like ART), the post-artist clearly fits the second category. The life-like-art production process for a post-artist would be postproduction.<sup>9</sup> Postproduction derives art from recycling, reproduction and the use of existing artworks and/or images.

*The end of the art* has been used as a term where artists have questioned the most basic of all questions: *What is art?* It has been used to describe the moment of (re-)consideration and thoughts about the new forms art are emerging.

7. Van Winkel 2007 (see note 4), p. 77.

8. In *Your Face*, Interviewer Carrie Scott asks Turner Prize winner Martin Creed what is the point of it all, at Miami Beach EDITION hotel, December 2014.

9. Nicolas Bourriaud, 2001, Postproduction.



## 2a. ATTITUDE AS A METHOD – a business model

Although Pop art is now mostly associated with the work of New York artists of the early 1960s such as Andy Warhol, Roy Lichtenstein, James Rosenquist, and Claes Oldenburg, artists who drew on popular imagery were part of an international phenomenon that developed in various cities from the mid-1950s.

Following the Abstract Expressionist and Neo-Dada movements, Pop's reintroduction of identifiable imagery (drawn from mass media and popular culture) was a major shift.

The subject matter became very different from traditional "high art" themes of morality, mythology, and classic history; rather, Pop artists celebrated commonplace objects and people of everyday life.

In this they tried to elevate popular culture to a level of fine art.

By creating paintings or sculptures of mass culture objects and media stars, the Pop art movement aimed to blur the boundaries between "high" art and "low" culture. The concept that there is no hierarchy of culture and that art may borrow from any source has been one of the most influential characteristics of Pop art.

Andy Warhol wasn't just emphasizing popular imagery, but rather providing commentary on how people have come to perceive these things in modern times: as commodities to be bought and sold, identifiable as such with one glance. Though his early works were hand-painted, Warhol switched to screen-printing shortly afterwards, favouring the mechanical technique for his mass culture imagery.

The YBA's or Young British Artists emerged in the late 1980s. It began around a series of artist led exhibitions and in particular the Freeze exhibition in 1988 organised by Damien Hirst while he was still studying at Goldsmiths college. It was then supported by Charles Saatchi who collected the work of YBA's and showcased it in shows such as the *Sensation* exhibition in 1997.

The name says it all.

In the art world today, fame and fortune go hand in hand. David Lee, editor of Art Review says for an artist, selling yourself is as important as your work.

"It is said that the best way to become a good artist now is, as you leave artists college, employ the most expensive PR company you can afford. It's as cynical as that, I'm afraid."<sup>10</sup>

Some critics said, most of the artwork in the "Sensation" collection seems designed purely to shock.

Take Damien Hirst's *A Thousand Years*, in which a severed cow's head crawling with flies, maggots and reeking of decay is encased in a glass box. Another Hirst work displays a preserved pig sliced in half and rigged it to a mechanical soundtrack: "This little piggy went to market, this little piggy stayed home."

10. <http://edition.cnn.com/WORLD/9710/26/brit.shock.art/>



News: Royal Academy's 'Sensation' proves to be a shockingly good crowd-puller

Louise Jury, Tuesday 30 December 1997

The YBA label proved to be a powerful brand and marketing tool, but it concealed huge diversity between the artists involved. Now, many of the artists involved, such as Damien Hirst and Tracy Emin, have become part of the art establishment they were striking out against when they started. Although maturing into different artists, the YBA's are held together by their shared emergence in the art world of the late 80s and early 90s.

Not only would they elevate objects and other people to a higher level, they also presented themselves in a certain way in certain fields. Freeze for instance arranged prime time artist portraits on national TV.

Like how TV chefs or celebrity chefs are nowadays also part of our culture thanks to Shep Gordon:

The vast majority of the film focuses on his music years. But in 1993, Gordon became the first generation of celebrity chefs: men like Emeril Lagasse, Wolfgang Puck, Paul Prudhomme, and Charlie Trotter. This important, albeit brief, segment of *Supersch* is of existential interest to us here. It is safe to say there would be no Food Network, no Bravo, probably no Eater without Shep Gordon.

However, critics are sharply divided in their views. Some say it is pioneering and of major art-historical importance. Others dismiss this kind of artisthood as kitsch: crass and based on cynical self-merchandising.

Calvin Tomkins: In other words, the artist should not consider himself a supreme being.  
Marcel Duchamp: You try that! An artist, if I try to discuss that, will say, "You're crazy! I know what I'm doing." They're such supreme egos. It's disgusting, I've never seen anything worse than an artist as a mind. It is very low, uninteresting, as far as the relationship of men is concerned.

Calvin Tomkins: Does this apply to artists today or to all artists?

Marcel Duchamp: All artists. Nietzsche or de Kooning, it's all the same thing.

Calvin Tomkins: What about artists in the middle ages?

Marcel Duchamp: They had the worst form of it, which was religion. They were serving god.

Calvin Tomkins: But isn't this attitude changing now? The pops seem to take themselves so much less seriously than the Abstract Expressionists.

Marcel Duchamp: Yes, there is a kind of humor





there, which is not bad. It might even be the announcement of a period when humor would be introduced—when people would not be so serious and money would not be so important and there would be time for leisure. You have to find a system in which you give enough money to everybody without them having to work for it, because the work is done.<sup>11</sup>

Warhol and the YBA's shared an entrepreneurial, open-mindedness to alternative distribution schemes that enabled locating audiences. This was the start of using electronic art and sound festivals, underground club spaces, alternative store fronts, indie DVD labels, and social media networking sites, but also combined with more traditional venues such as museums, galleries, print publications, university art centers, and recital/dance halls which then feeds into their collaborative art-research investigations into developing future models of "audience reception".

Pop culture and art have merged just like (in some cases) the artist and the superstar. The audience is everyone, not just the "high art society" that visits openings and reads everything on art & design. The stage is everywhere. Even Facebook functions as a stage. Online funny cat videos merge with Jeff Koon's glass balloon dogs. My grandmother's paintings and a picture of Jay-Z in front of the Mona Lisa with a link to Marina Abramovich performing with other artists for a video clip.

Art is everywhere nowadays and everyone can be an artist. The target audience, and the playing field as well, has expanded to an unlimited one.

## 2b. NOT AN ARTIST/NOT MAKING ART

Maurizio Cattelan in his interview with Nancy Spector for his monograph:

Spector: Are there other artists whose work intrigues you enough that you want to adopt it as your own? Cattelan: The problem with that question is that I am not an artist. I really don't consider myself an artist. I make art, but it's a job...<sup>12</sup>

Named as one of the great post-duchampian artists is Maurizio Cattelan. Besides that, he is also named the greatest of assholes, the art scene's joker and a non-artist.<sup>13</sup> He is sometimes considered a little, nagging child who refuses to grow up and to face the world he is dealing with.

Cattelan once was unable to produce a work for an exhibition. He decided the night before the opening to go to the nearest police station and report the theft of a non-existent work. With some persuasion, a police officer eventually diligently typed the legal report, asking

11. Calvin Tomkins, Marcel Duchamp The Afternoon Interviews, 2013.

12. Nancy Spector, Maurizio Cattelan.

13. Wikipedia.



for details of size and materials. Cattelan then framed the report in the gallery. Again, Cattelan was addressing the Italian society/Italian bureaucracy.

Another closely related type of work of his was that he put a false doctor's note on the closed gallery front door saying 'Torno subito' (I'll be right back). One of the clichés of Italian society: the common practice of obtaining a fake doctor's certificate in order to get a day off of work. Pushing the conventions and artificial values of the art world to the extreme yet on the verge of one-liner jokes, this reveals the recurrent conflict in Cattelan's identity: how to be present and yet avoid involvement in the conventional rituals and labours of the art world.

This idea of escaping the responsibilities of his own work is a recurrent motif, where the frustrations of the viewer partly constitute the "art". These works enter the conceptual world of artists such as Marcel Duchamp or Piero Manzoni.

I should like all artists to sell their fingerprints, or else stage competitions to see who can draw the longest line or sell their shit in tins. The fingerprint is the only sign of the personality that can be accepted: if collectors want something intimate, really personal to the artist, there's the artist's own shit, that is really his.<sup>14</sup>

## 2c. CHOOSING NOT TO CHOOSE

Andrew Wheatley: What would you be if you weren't an artist?

Martin Creed: (Laughs)... erm... dunno... but I don't really say that I am an artist... I mean... I wouldn't say I am an artist... I wouldn't really say I am anything... you know I want to make things... I want to make things that I can live with... you know... I don't want to make art necessarily...

Andrew Wheatley: So you wouldn't define what you do as art?...

Martin Creed: Not necessarily no... No!... No!... it's just stuff... extra stuff in the world... it can be good or bad stuff... but I don't call it art because I don't find that useful... I don't find it useful to define myself as an artist... no... not at all... you know I don't think that I am trying to make art... You know I think the art world... if there is such a thing... (Laughs)... is a place... you know I think it's a fact that... erm... that... er... art galleries are places where I have been able to do what I do... but that doesn't make what I do art... it doesn't... there's no... when I say it's not

14. Freddy Batino; Palazzoli, Luca (1991). Piero Manzoni: Catalogue raisonné. Milan. p. 144 Letter reprinted in Battino and Palazzoli p.144.



art... I'm not... I'm... erm... erm... I'm trying to take art out of the... equation... because when I say that I don't think of myself as an artist... I don't say that in relation to some idea of what an artist is... I don't find it useful to think about it...<sup>15</sup>

What is art? Even Martin Creed, winner of the 2001 Turner Prize, doesn't quite know. In a talk titled *What is Art?* that took place on the first public day at Abu Dhabi Art, the artist and musician took to the auditorium stage holding a guitar, with his harmonica swinging from his neck. A woman stood behind him, repeating his physical movements in an unexpected parody. Creed, who has made waves in the past for saying, "I don't know what art is," and "I wouldn't call myself an artist", admitted to have grappled with the talk's title: "I didn't want to have a title because I don't think it's good to say what you're going to do, so I don't really like titles." This aversion to definitions has become so extreme that the artist opts to number rather than title his works.

Already in art school studying painting, Creed rebelled against the notion of thought, attempting to "start out from zero without knowing."

The artist made a series of songs including one with the self-explanatory lyrics: "I was thinking, and then I wasn't thinking, and then I was thinking."

Jackson Pollock also abandoned titles and started numbering his paintings long time ago. He said about this: "...look passively and try to receive what the painting has to offer and not bring a subject matter or preconceived idea of what they are to be looking for". "Numbers are neutral. They make people look at a picture for what it is—pure painting."

Even though "numbers are neutral and make people look at the picture for what it is"<sup>16</sup>, a number is a title just as well.

To name an artwork Untitled is a statement in itself. "To name" already implies that it is a chosen name. This makes Untitled a title. Not just a title, though. It's more than that: it carries historical value but also implies an attitude from the maker.

Creed's belief, his credo, is that he "finds it difficult to make judgments, to decide that one thing is more important than the other. So what (he tries and does) is choose without having to make decisions." In other words, for better or worse, anything he comes up with, he gives a number and adds to the collection.

## 2d. NON ARTISTS VS. PUBLIC OPINION

Martin Creed:... that might be called an artwork by someone. Well not by me... but that erm... you know I wouldn't distinguish life's just a big bloppy mess and then and and well... I think it's a matter of coping with what erm... so far I myself am doing. I find myself here in this

15. Mathew Higgs curated , Martin Creed 20 questions was first published in Issue 18 of 'Untitled', London, Spring 1999. Andrew Wheatley is a Director of Cabinet.

16. Boddy-Evans, Marion. ([http://painting.about.com/od/colourtheory/a/Pollock\\_paint.html](http://painting.about.com/od/colourtheory/a/Pollock_paint.html)) What Paint Did Pollock Use? 2007.



world as far as I'm aware and I try to do my best in that situation I find myself in.  
Carrie Scott: But you really don't think your paintings are art?  
Martin Creed: Well, I wouldn't call them art.  
Carrie Scott: Why?  
Martin Creed: Because I don't know what the word art exactly means, you know... I think, I think that art is anything what people collectively think is art.<sup>17</sup>



ID4786941

02 February 2014 8:07am

This trash, parading as art, puts the selfishness, greed and utter mindlessness of consumerism into its historical place. Paid millions for literally doing nothing and watching complete idiots line up to pay to look at it ranks as just about the most complete example of lostness, meaninglessness and stupidity that the animal kingdom could produce. I am appalled and angered by the fools who write about this rubbish in some kind of ludicrous attempt to be erudite, just as much as the public who stand and stare at it as though there is some kind of hidden meaning to be found beneath its surface. How long do we have to wait for a turd to be placed on a pension book and waltzed into a London gallery to the applause of art critics who have long lost their heads?



rustlebland

02 February 2014 2:26pm

Creed is beyond parody. I'd love to believe he's deliberately taking the piss - the descriptions of the works are hilarious - but I suspect he genuinely believes the junk he produces is art. Well, if it works for Hirst, Emin et al why not? No shortage of mugs out there with money to burn.

17. In your face, Interviewer Carrie Scott asks Turner Prize winner Martin Creed what is the point of it all, at Miami Beach EDITION hotel, December 2014.







Karlos69

02 February 2014 1:45pm

If you throw enough shlt at something, some of it will stick.

This artist has declared that this is his method of production, to simply number every idea. So every thought that is seen through to becoming a piece or work is added to the collection.

Occasionally a 'good' one is created.

So here you go Mr. Creed, have this one on me: Work no. 1362 'Pieces if Shlt thrown at a Flat Surface' (comprising of human faeces, 18mm MDF, white emulsion)<sup>18</sup>

What is Pop Art trying to say?

"I don't know."

(1962)<sup>19</sup>

How did you get started making movies

"Uh... I don't know..."

(1965)<sup>20</sup>

What do you believe in?

"I don't know, every day is a new day."

(1966)<sup>21</sup>

What is your role, your function, in directing a Warhol film?

"I don't know. I'm trying to figure it out."

(1969)<sup>22</sup>

But why Elvis Presley, I mean why did you suddenly pick on poor Elvis to do the silkscreens of?

"I'm trying to think. I don't know."

(1972)<sup>23</sup>

18. Comments taken from <http://www.theguardian.com/artanddesign/2014/feb/02/martin-creed-whats-the-point-hayward-review>.

19. Pop art? Is it art? A reveling interview with Andy Warhol, art voices, December 1962.

20. An interview with Andy Warhol, David Ehrenstein, march 3 1965, Film Culture.

21. Leonard Shecter, The Warhol Factory, New York Post, 23 February 1966.

22. Andy Warhol, Joseph Gelmis, The Film director as a superstar.

23. David Bailey, Andy Warhol (television documentary transcription), (London: Bailey Lichtfield/Mathews Miller Dunbar, 1972.



What does life mean to you?  
"I don't know. I wish I knew."  
(1975)<sup>24</sup>

### 3. CONCLUSION

Martin Creed:

Work No. 232  
the whole world + the work = the whole world  
2000  
White neon  
1.6 x 51 ft / 0.5 x 15.5 m

Artists like Duchamp, Warhol, Creed, Cattelan, Ane Hjort Guttu and Manzoni removed themselves from the making (Duchamps Ready-mades, Manzoni's *Merde d'artista*) or, by using mechanical, machine-like techniques, art has demystified its own principles and embraced chance, unpredictability and formlessness.

Art is everywhere, can be done by everyone and is always there.  
Artists don't necessarily create something new.  
Artists are merely people who highlight where to look and/or what to see.

"Art is to make things special."  
In conversation with my friend's mom who studies art history at home.

The art produced through these artists is impossible to disconnect from their character. Their game is to withdraw from any responsibility: not knowing, not wanting to know, not choosing is meant to be a part of their work like an ongoing performance. By withdrawing, the maker returns the responsibility to others, like in an interview.  
An example:

Reporter: Are you trying to accomplish anything?  
Bob Dylan: Am I trying to accomplish anything?  
Reporter: Are you trying to change the world or anything?  
Bob Dylan: Am I trying to change the world? Is that your question?

This is an extreme example with more of an edge but it shows how the responsibility is reversed. The question has become one about the interview and the interview as a collaboration itself.

The same goes for other forms of art then writing. Which I guess means art is collaboration between the maker and the public?

24. Andy Warhol's Life, Loves, Art and Wavemaking, Bess Winakor, Chicago Sun-Times. September 28 1975.



So any mediation whether it is the artist himself playing the game, you being prejudiced or a interviewer trying to make his story you never get the truth as there is no such thing.

This collaboration makes me think of a game we set up while I was taking part in a workshop in Spain: the Socratic Research Lab.

We would take an object let's say a lemon, we'd pass it on and point out an aspect of the lemon:

Person 1 said: the lemon is big.

Person 2 said: the lemon is yellow.

Person 3 said: the lemon is yellow-orange.

Person 4 said: the lemon is...

The truth is the sum of everyone's opinions and adds up every time some one else makes a statement.

## 4. APPENDIX

### Transcript and stills from the video HOW TO BECOME A NON ARTIST by Ane Hjort Guttu, 2007

"In the winter of 2006, I started observing my son Einar's experiments with form. Einar was creating small arrangements around the house, combining objects or moving them to new places. I documented the arrangements, wondering if a four-year-old related more freely to objects and meaning, or if he had any concept of composition.

These are two egg cups. Einar arranged them on the edge of the sofa, unaware of his actions until I took out the camera:





Some days later, he hung a hanger from another hanger and held them up.



It was winter; that's the reason for the flat flash in the pictures. It seemed dark all the time, and there was no snow. It just rained and rained, and we were inside the apartment. The egg cup and hanger arrangements have something in common aesthetically. They consist of two unitary objects placed together in a symmetrical relation. The objects are rendered more abstract and less functional, and consequently they become qualitatively different.

Both compositions express mirroring - perhaps a fundamental human experience of a relation?





We witness the same mechanism in this picture. Einar has arranged the identical night lamps so that they illuminate each other, like one face looking at another face.

We witness the same mechanism in the picture in the previous page. Einar has arranged the identical night lamps so that they illuminate each other, like one face looking at another face.



Einar could have been interpreting the lamps as faces, since he often pursues animate objects. We might suggest that these lamps are looking at each other, if that thought gives meaning to Einar's actions. However, to claim that this work means or symbolizes two faces is a total misunderstanding, and unfortunately too common in prevalent concepts of how art functions.



This work below looks much like the previous one. However, Einar doesn't understand it as a visual work at all. Rather, he is testing what it is like to blow into two balloons at the same time.



The act is not performative, because Einar doesn't intend to be noticed while acting. I nonetheless took the picture and thereby made it visual. Without this picture, Einar's act of blowing into two balloons would have been gone forever.

Below we can see a work that implies a kind of animism. The banana was tired and needed a kettle holder as a blanket.



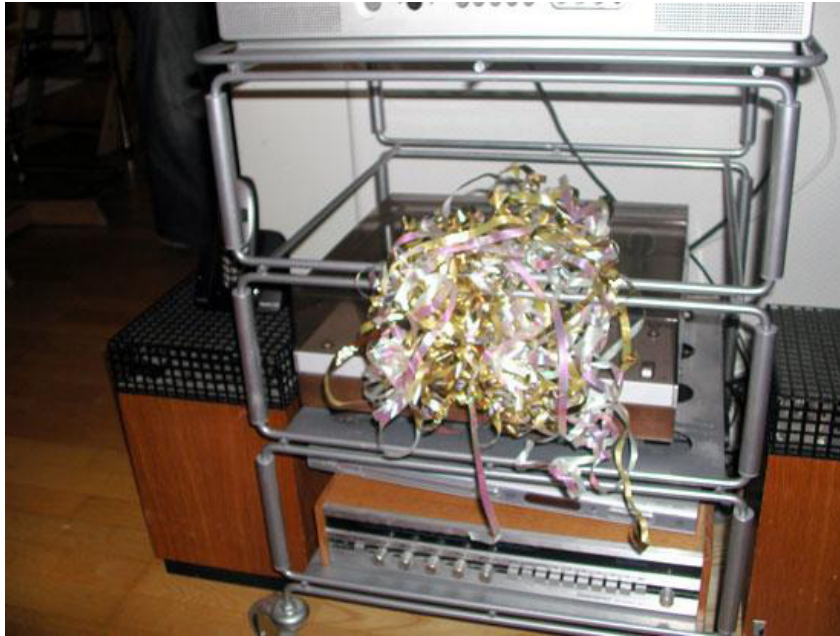


[illegible]





A very different expression:



Here tape has been used to attach a book to a chest and to close the lid of the chest. However, the primary intention was probably not to attach the book or to close the lid, and definitely not to create an abstract composition, but to practice taping.







One might call this work below performative. During the performance, it was announced that the lopsided frying pan was Finland, while the level frying pan was Norway. Could this be interpreted as Norway being more "proper" than Finland?



Einar has never been to Finland and he doesn't know what a nation is. He probably doesn't have any associations whatsoever with the concept of Finland. "Finland" must be an empty word, useful only as a parallel to the word "Norway," of which Einar has a fuller understanding—he knows, for instance, that we live in Norway. Unfortunately, it is still not very clear what makes the level frying pan Norway here.



A less interesting work: it's like someone arranged something without any distinct purpose.



In my opinion, the combination of rubber boots and tiles has no clear meaning. However, it illustrates a tendency in Einar's installations: an exaggerated principle of order and symmetry, where the symmetry is superior to the logic. It is irrelevant whether the objects have a connection, as long as they're arranged symmetrically.

This principle of order is evident here, too. A washer is placed on top of a candle, not because this combination is interesting or logical, but because the hole in the washer fits the candlewick.





I gave this cauliflower to Einar and asked him to make a sculpture out of it. He just placed it on the table and said it was done. Then he said he wanted to photograph it. This might imply that Einar believes objects only become interesting when photographed. It is therefore less important to spend a lot of time creating a form, and more important to take a snapshot as quickly as possible.



For Einar, initially the point was to create a composition. After a while, this shifted to the action of photographing the composition. In an artistic context, this shift would have significant meaning. But in the process used by Einar and I, it didn't make much difference whether the point was to create works or to photograph them. The mediated reality and the reality itself were equally real and interesting.





Einar's interventions in the apartment were increasingly imperceptible, like this (a photo of Einar's father placed in the chest)...



...and this below, a variation on the hanger composition, questionable because I believe Einar copied his earlier work to meet certain expectations.







To me, these repetitions of hangers in different contexts do not seem very inspired.



This picture shows a remote control on top of a computer bag's shoulder strap. It's an important work because it's uncertain whether it was deliberately made like this, or whether the objects were randomly tossed there. I couldn't get any certainty on this, and when I thought about it, it suddenly didn't matter anymore. The meaning was equally clear or unclear regardless of whether it was a conscious work or not. I no longer saw the difference in principle between the egg cup arrangement, the cauliflower, and the remote control. One of the egg cups was turned upside down, thus representing a more original aesthetic choice. They looked more like art, and this was intriguing. But, after a while I understood that even if some of these objects looked like art, they weren't art. Or if they were, then the cauliflower and the remote control also had to be art. The placement of the remote control, communicating in some way with the shoulder strap, had an aesthetic dimension. We had come full circle. We had moved from functional objects, to sculptures, to ready-mades, and then back to functional objects. Neither Einar nor I had noticed any differences, any breaks or borders.



This is Einar's photograph of his toy car. It is nothing special, but there wasn't anything special about the egg cups either.

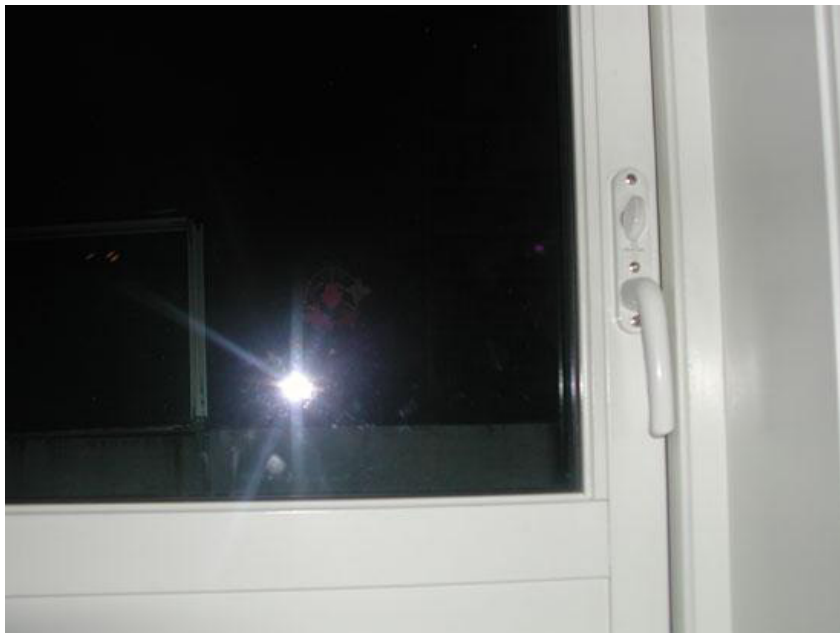


Everything became equally valid: aesthetic or non-aesthetic, art or non-art, form and content or no form and no content. Many things look like art, but are not. And many things do not look like art, but are art, or not.





As we traveled down this road toward the abolition of the universal idea of good and bad form, this new attitude toward things infected my surroundings, as if I were inside a zone where all things could be the result of a higher formal awareness: the roads, the chewing gum on the sidewalk, the yellow light over the city on our way home from the kindergarten. Or it could not be; it didn't matter anymore. Everything became art, and in the same moment, nothing."





## BIBLIOGRAPHY

Art Safari Maurizio Cattelan - Youtube

Hayward Gallery - Martin Creed: What's the point of it? -  
Youtube

HOW TO BECOME A NON ARTIST - Ane Hjort Guttu, 2007

<http://www.visual-arts-cork.com/history-of-art/pop-art.htm/>

[http://www.theguardian.com/artanddesign/2014/feb/02/  
martin-creed-whats-the-point-hayward-review.](http://www.theguardian.com/artanddesign/2014/feb/02/martin-creed-whats-the-point-hayward-review)

<http://edition.cnn.com/WORLD/9710/26britt.shock.art/>

I'll Be Your Mirror: The Selected Andy Warhol Interviews  
1962-1987- Kenneth Goldsmith, 2009

In Your Face Interview: Martin Creed - Youtube

Marcel Duchamp: The Afternoon Interviews - Calvin Tomkins,  
2013

Martin Creed - Camberwell Fine Art Lecture Series - Youtube

Martin Creed: Works Interview - Youtube

Maurizio Cattelan Monograph - Fransesco Bonami, 2011

Meet Martin Creed - Youtube

The Artist's Joke (Whitechapel: Documents of Contemporary  
Art) - Jennifer Higgie, 2007

The Myth Of The Artisthood - Camiel van Winkel, 2007

